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ABSTRACT

Applying Carl Jung's theories positing two types of people, extraverts (E) and introverts (I), and two ways of perceiving, directly through the senses (S) and intuitively (N), to education reveals that the majority of educators are IN's while the majority of students are ES's. To tap the natural energy of the majority of students, the curriculum must be adapted to create an ES classroom. Action-oriented ES English classrooms can be created in a variety of ways: field trips, the acting-out of scenes, or interviews--using the hands as well as the head. It is essential that physical movement be permitted in the classroom. Teachers should also move slowly from the student's experience to new concepts, starting with facts before moving to abstract ideas. Students should be encouraged to read about real things, relevant to their lives, and to do real things as well. The arts are a natural way to simulate the students' senses, and like the other elements of this approach, can be used in a cross curricular way. Multimedia materials--films, computers, tape recorders--help make the intangible tangible to the student. Group interaction--peer tutoring, group projects, debates--provides the person-to-person contact the extravert needs. Finally, providing sensory pleasure--eating, painting, class outings--gives the extraverted sensory types the fullness of life they desire. (JL)

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Paddling Upstream: The Importance of Learning Style for the Teacher of Literature

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ACT ONE

The scene is a large, over-crowded English classroom in the mid-west. Thirty-five students sit facing an open copy of Macbeth. Three students are actually enjoying the process of writing an essay on "Power corrupts; absolute power corrupts absolutely." Seven are wanting to talk about it. Another seven are totally confused, but are too shy to say so. Eighteen are on the point of open rebellion.

The heroine, Ms. G.I.M. Tired is battling to keep the eighteen "under control". She feels a bit like she's swimming in a rapid flowing river against the current.

She is!

PSYCHIC LIFE IS A WORLD POWER THAT EXCEEDS BY MANY TIMES ALL THE POWERS OF THE EARTH

JUNG

The Theory

In 1923 Jung, the Swiss psychologist, developed his theory of human behavior which has come to be known as the theory of psychological types. It was a system enabling psychologists to recognize, value and account for, common patterns of behavior among their patients. The two most widely recognized categories defined by Jung are Extraversion and Introversion. Although each of us uses both ways of focusing energy, one is preferred. If the indiviudal prefers to focus energy outward he is classified as an Extravert (E). If the energy is focused inwardly, the person is an Introvert (I).

A second major classification of Jung's system describes the way in which individuals process information. Jung observed that most people perceive directly, in a practical, straight forward manner through the Senses (S).

Others prefer a more indirect process, a more abstract scanning of information. Jung called this Intuition (N).

In explaining human similarities and differences in these terms, Jung proposed to help his patients understand a major source of communication breakdown. It is very difficult for one type to understand the behavior patterns of his "opposite" type. The extravert and the introvert never TOTALLY understand one another. The sensing and the intuitive type never see the world through the same eyes. But with awareness comes an understanding, a tolerance, a mutual respect.

In 1930 Myers (1976) began taking the theories of Jung and appling them to education. Using Jung's classification system she has analzyed the psychological preferences of the students and teachers in North American classroom's and colleges and universities. She has observed a remarkable phenomenon.

The majority of the people responsible for shaping education - the university professors, the teacher trainers, the writers of educational theory and materials, the researchers, the directors of education - have much in common. They prefer to concentrate their energies inwardly, toward the world of ideas. They are reflective, thoughtful, introspective. These folks are what Jung called INTROVERTS. They have a second common behavior pattern. They process data in an INTUITIVE manner, that is, by relating ideas. This type has a tendency to grasp situations by scanning, grasping a total impression, and gleaning immediately a sense of where it is going.

It is little wonder that such types become educational leaders. They naturally possess the qualities necessary to do the job!

The problem arises when one observes the personality type most often found in a regular classroom. (See figure 1)

Figure 1: Type Preferences of Regular Classroom Population

IS Introverted Sensing

IN Introverted Intuitive

ES Extraverted Sensing

EN Extraverted Intuitive

(Lawrence, 1979)

Eighteen out of thirty five students are Extraverted Sensing (ES) types! Only three are Introverted Intuitive (IN) types. The introverted intuitives have shaped education for their OPPOSITE TYPE. In Jungian terms, the majority of students, the ES type is being educated according to the preference of his inferior world, the world in which it is least easy and natural for him to function, demanding most energy and giving the least sense of self-assurance and facility.

No wonder the English teacher is tired! She is struggling against the natural flow of energy within the majority of her students. It's time to quit fighting the current. It's time to use the student's energy to facilitate the learning process.

A Definition

The first step in using a student's natural learning preference is to understand what is meant by the terms, Extraversion (E) and Sensation (S).

Extraversion, in contrast to introversion, is an orientation towards action, rather than reflection. It is a focusing of energy outward, toward the external world of people and things; rather than inward, toward the inner world of ideas and thoughts. Extraversion is objective; introversion subjective. Extraverts derive energy from people, objects; they act and react and interact. As their main source of motivation is external rather than

internal extraverts feel a need to check out and satisfy the expectations of others. Extraverts have an intrinsic need to please. They require verbal interaction and learn best by doing and by talking. Introverts are more reflective and solitary in their learning styles.

An extravert could be heard saying,

"I love to do things, not sit around thinking about them all day."

"It's pretty easy to talk about most things."

"Sure I make mistakes, but I can always try again."

The introvert, in contrast, might say, in a much softer voice,

"I just have to think about it first."

"I'll just listen."

"I need a quiet space in which to concentrate."

Sensing types, in contrast to their intuitive counterparts, are very immediately aware of all the sensations in their environments. The sensing types focus on their surroundings; intuitives scan. Sensing types take things

as they are, intuitives imagine the possibilities in what is. Sensing types are practical, rely on their five senses, and possess a good deal of what is commonly called "common sense." Intuitives rely on inspiration, see with the mind's eye, and possess a good deal of imagination and creative energy.

These might be expressions a sensing type would say:

"I usually get the facts straight."

"Can't we do it now?"

"It's the little things that count"

An intuitive, on the other hand, might say

"Ideas just seem to come to me"

"Well, it's just a hunch, but I really think....."

"I love to daydream"

The ES Classroom

Step two in using the natural energy flow of the majority of students is to adapt curriculum to the learning preferences of the Extraverted Sensing

(ES) student. Such a classroom is quite a deviation from the old notion of learning which housed rows of quiet students, working individually, either reading or writing (Introverted intuitive activities). Few schools function mainly in this manner any more. However, too much time is spent silently, individually, in the symbolic abstract arena of the printed page (writing is the translation of symbols to meaning - a very intuitive process).

Translated into practical "what-to-do-in-the-classroom" language, facilitating the learning patterns of the ES child means:

1. Having an ACTION-ORIENTED classroom

This can be achieved in a variety of ways.

Let's imagine the teaching of Macbeth. Action means going on a field trip to see a play, making a minature theatre, acting out scenes from the play. It means dressing up in costume, making masks, painting scenes from the play. It means planning military strategies, designing make-up for witches.

It could involve interviewing people who believe in witchcraft today, interviewing politicians who understand the temptations involved in having power. Recent research coming out of New York State (Lasko ,1981) shows the interview technique to be a most effective device for teaching students to write a research essay. The tasks and skills involved in both processes are similar, but the students perceive themselves as more able to do the interviewing. They are also more motivated to do it because they perceive interviewing to be a meaningful process; and writing a research essay is perceived as being "something they have to do to pass."

Suddenly the teacher finds himself opening the doors of the classroom and using the whole community as a learning environment. Such an approach also

often cuts across the curriculum. It involves other more naturally active, hands-on areas to enhance the teaching of English. Shop and art and music, home economics, physical education, social studies naturally become involved.

This I call the "hands to help the head" approach. Together students build, bake, sew, paint - all in English class.

As the teacher lets go of the frantic need to cover all the material, the material magically gets covered. Or not so magically. Perhaps naturally.

Setting up several different learning centers in the room and arranging the class so there is time and freedom of movement enough to really use them is useful. Some exercises or tasks in the learning center should be short enough to busy the student for brief time periods. It is important to permit students to work on several tasks, moving from a poetry assignment, for example to a drama project, then back to the poetry. Extraverts enjoy a frequent change of task, and do not need to complete one before trying the next.

Action-oriented tasks should be suggested in the learning centre. If a poetry unit, for example, is on old age, the teacher could encourage the student to visit an old folk's home, interview the elderly, take pictures, make movies. This approach links the poetry directly with the real world in an active way.

It is essential that physical movement be permitted in the classroom. One big step is to have students, not teachers, move from class to class. Another is to have materials situated so that students have a legitimate reason to move around. (This means letting go of the notion of restricting movement). It means permitting visits to the locker, the water fountain. It is good to start classes with relaxation exercises, to suggest, at several points during the period, that everyone get up and stretch for a minute. The

teacher begins to use every opportunity to use time and energy to advantage; to free it, rather than control it. For example, there might be fifteen minutes left before the period ends and the teacher senses a restlessness in the group. She might suggest "a quick walk around the school", having students choose partners, showing one another things that are most or least pleasing about the immediate environment. Next day they discuss what they, as a class, can DO to make the environment a more pleasing place to be.

Key words to remember are:

Environment	Talking
Things	Making
People	Doing

Facilitating the learning patterns of the ES child means:

2. Moving slowly from the student's EXPERIENCE to new concepts.

Sensing types go very slowly from what they know to what they - or the teacher - would like them to know. This demands that the teacher be very aware of what the student does know.

This is not a new idea to education. Dewey probably understood the Extraverted Sensing (ES) child more than any other educator. He never used those Jungian categories; but he applied his understanding in terms that can easily be translated to ES needs.

> Just as two points define a straight line, so the present standpoint of the child and the facts and truths of studies define instructions. It is continuous reconstruction, moving from the child's present experience out into that represented by the organized bodies of truth that we call studies. Should there be a period here? (Dewey, 1976, p. 278).

Let us reconsider the teacher who wants to teach Macbeth. She might consider, first, whether or not her students have developed an ear for Shakespearian language. To help them develop this ear, she might take them to a play, have them listen to records, watch movies, all on Shakespeare's works. A variety of plays can be used, she need not rely only on Macbeth. The idea is to expose the students to the language before she expects them to understand the ideas behind the language.

She might consider her students' ideas on power, on witchcraft, on loyalty. She would be wise to concentrate on finding the base of their present experiences and move slowly to the more abstract ideas involved in studying a play, writing an essay.

A safe place to start is with the facts. ES students are wonderful fact finders. To fulfill the desire of having students move to higher level thinking, the movement must grow from where the student is, from what the student knows, to a more abstract synthesis.

For example, a class might be studying Willa Cather's story Paul's Case. The teacher wants his students to rewrite the ending. He says, "Rewrite Paul's Case, imagining what would have happened if Paul had not jumped in front of the train." Most of his intuitive (N) types get down to work. All his sensing (S) types groan. They do not value the question. Their practical natures say - "but he did jump in front of the train! The author wrote it that way. Who cares, anyway."

He is asking of the sensing types a task they don't feel able to do well - recreate. What they do well, is remember facts. The teacher might ask his sensing types to make a list of all the facts that suggest what might happen if Paul had not died. He might have them imagine themselves as Paul, role play being Paul, go for a walk as Paul, compare Paul to people they have

known, to characters in movies they have seen. Then he could ask them to rewrite the ending to the story.

Starting with the facts, with those things that appeal to the senses, is a good strategy for ES types to use when moving toward any abstract or hypothetical notions. The teacher might have students begin essay writing by making lists of pertinent facts; begin poetry writing by looking at the world, then moving to metaphor.

The teacher should use, as often as possible, the student's experiencial base as a starting point. Kids know about ambition and power on the football field. Teachers can use this to teach Macbeth. Students understand the pressure a girlfriend can exert in getting her way. Teachers can use that knowledge! This approach to teaching demands that the teacher trusts the students to already hold the key to his own learning.

Key words for this idea are:

Facts	Student-oriented
Experiences	Patient
Senses	Direct

Teaching for the ES student means:

3. Being REALISTIC.

A good way to begin is to encourage students to read about REAL things. Teachers could ask the schoolboard to stop ordering hard cover, last-forever textbooks. Instead, let the students be responsible for developing a practical library, supplementing the shelves with paper backs from local second hand bookstores. Students will choose biographies, how-to-cookbooks, how-to-sew, -design, -construct books, books of lists, of famous quotations, of great moments in history. They will chose novels relating to their own

personal experiences, medical books, books on wild birds, on rare pets, on biofeedback.

Teachers should focus on allowing students to do REAL things. Here ideas overlap. The plea for reality, for relevancy, for action, for experiencial learning fall over themselves. Singer (1972) reinforces this notion when she describes the extraverted sensing type's life as "an accumulation of actual experiences with concrete facts." (p. 195) Other educators have offered practical solutions to satisfy this view of life.

Hopkins "need-experience" process addresses in a whole systems approach, this idea of making use of students' natural energy flow by allowing them to learn what they NEED to learn, what is important for them to learn, what grows from their own EXPERIENCE.

> It takes place both inside and outside the individual, so it is both covert and overt action. It is as emergent and dynamic as life itself (Hopkins, 1954, p. 127).

In The Emerging Self Hopkins clarifies how this approach can be implemented into the classroom and into the entire school. Essentially it involves three steps.

1. Finding a need worth working on
2. Determining the direction in which the need-experience can be developed
3. Managing a series of situations or activities so as to achieve the NEW QUALITY of the emerging experience.

This experience can be achieved, in Hopkin's terms, as a whole-class or even whole-school need. On a less global level, the teacher can achieve

individual needs/experiencial learning through contract teaching.* The student and teacher discuss the need and negotiate ways in which it can be satisified and learning expanded upon.

Key words in this realistic approach might be:

First hand knowledge	Relevant
Contract teaching	Changing
Usefulness	Practical

Facilitating the ES learner means:

4. Using the ARTS to stimulate the SENSES.

This use of the senses in teaching is not new to education. "In a pedagogical method which is experimental the education of the senses must undoubtedly assume the greatest importance (Montesorri, 1964, p. 167).

The arts are a natural way to stimulate the senses in a secondary English classroom. Indeed,

> "The extraverted sensation type is that type idealized by the devotees of sensory-awareness" (Singer, 1972, p. 195).

The literature is full of books containing excellent sensory awareness exercises.* A few examples are:

1. Have class members make a tape recording of unusual sounds that are particular to their household. Share them in a group. Have group members speculate on what they might be. Write a poem about them.
2. Create a banquet of "rare foods." Blindfolded, class members try to identify the foods by smell. And finally - by taste!

Drama provides the teacher the easiest opportunity to involve the student

* For more information on contact teacher refer to Gibbons, M. & Phillips, G. 1979.
* For more information on sensory awareness refer to Way, B. (1967).

in ACTIVE, REAL, SENSE-ORIENTED, activities.

Macbeth comes alive when drama is introduced following the action-oriented exercises suggested on page 8 . Now the teacher is ready to have students imagine themselves in similar-to-Macbeth situations and improvise dramas.

A situation might be "you are running for school president. Your opponent is very popular. He could win. Your girlfriend finds out that your opponent was caught at the Bay for shop lifting. She urges you to use that knowledge to defeat your opponent. What do you do? Act out the scene."*

"Research shows that art provides a means of giving form to tacit structures of knowledge" (Brigham, 1979, p. 18). Using visual arts helps the student to express mental schema through drawing, painting, sculpture. This provides, for the sensing student, CONCRETE evidence of the existence of conceptual structures.

Teachers in the Attleboro system of Massachusetts use leaf drawing, for example, to teach the minute structures of things. Multiplication tables become concrete when a fourth grade class embroiders a quilt showing the multiplication table. The quilt is real. It required action to make it. It is colourful. It is displayed. It pleases the eye. It pleases the Extraverted Sensing (ES) child.

ES students enjoy working with materials for craft or artistic purposes. They have the ability to recognize quality, line, colour, texture, detail. Students like to design clothing, costumes, architecture.

Art, literature, home economics again cross paths in a cross curriculum approach.

* For more information on relating literature to improvisation see Barton et al, 1969.

This is particularly useful when combined with drama. But it is not limited to putting on plays.

ES students can paint poetic images, can sculpt abstract notions.

ES students have a continuous energy, a constant desire to experience new sensations. And they want to experience them now.

Art provides such stimulation in a concrete format. It is immediate. It is versatile. It provides a chance to use crayon or paint brush, clay or stone. ES students love tools, materials, love working with their hands. Here the concrete and abstract can come together.

"Our senses are where our world overlaps." (Smith, 1981, p. 435).

Music, too, provides concrete sensation experiences. I still remember in my earlier university days an eccentric English professor who would march into our classroom each week, wearing a costume of the Elizabethan era and playing an ancient lyre. And for the first time, for me, Shakespeare came alive!

I recall teaching a grade eleven English class who were having difficulty with Miller's The Crucible. I ordered the exquisite French film of the play available from Columbia Pictures. They still didn't get it.

We turned The Crucible into a musical! The bewitched girls danced to strobe lights. Court proceedings were operatic.

And for the first time, for them, Arthur Miller came alive!

Key words in using the arts are:

Concrete	Art
Creative	Music
Sensory	Drama

Teaching the ES student means:

5. Using MULTI-MEDIA materials.

If a sensing type can feel or taste or touch or hear or see a thing, she believes it exists. She can eventually learn that the non-visible is real, (but she never totally believes it).

The media is a good device to make the intangible tangible.

The teacher wants to teach Macbeth. He shows them Polanski's version.

He wants to teach the notion of dramatic irony. He has his class view Oedipus starring Christopher Plummer.

An excellent selection of feature length 16 mm. film ideal for use in the English classroom are available from a variety of studies (see Appendix A).

The school should be filled with media students can handle - cameras, video equipment, computers, tape recorders, film strip projectors, slide projectors, record players, television sets, film processing equipment.

A study of myths could take students to the theatre, the cinema. It could have them interview people from different cultures to capture the oral tradition. It could have them create masks and monsters. It could have them recreate and video tape myths they have read or seen or heard of or invented.

Key words to such a program are:

Hardware	Developing
Performance	Sensory
Action	Tangible

Facilitating the ES learner means:

6. Allowing for group INTERACTION.

PEOPLE PEOPLE PEOPLE. Extraverts need them.

To separate the extravert from her main source of motivation is an error too crucial to be tolerated. There are many ways in which the teacher can design the class to satisfy this need.

Glasser's class meeting model is ideal to meet this need.

Peer-tutoring provides another means to combine good learning strategies and interaction skills. Peer-tutoring seems to be especially successful for the tutor when he is allowed to develop the program himself. The teacher facilitates the process, but does not direct it. Another interesting divergent use of peer-tutoring is to have the weak student become a tutor rather than a tutee!

Although overall classroom design is an ideal way to insure group interaction, group projects within the regular teacher-directed structure are also effective.

Students can be involved in debates, in any activity using the oral tradition.

Another important aspect of taking into account the extravert's love of people is in selection of topics. Extraverts enjoy curriculum that is people-oriented. History takes on fascination when the personal lives of the makers of history are revealed to the student. A similar reaction happens in the literature class. Did you know Louise May Alcott dreamed of being a horse, and often actually wished she could become one? Did you know that when he was only nineteen, Shakespeare married a woman eight years older than himself? Can you find out how Salinger lives when he is writing? What kind of a person

was Virginia Wolf? What nightmare haunted Edgar Allan Poe?

Whenever the opportunity arises the teacher would be wise to "people-orient" the unit. Themes can be centered around people - the old, the starving, the young, the violent.

Projects can be people-centered. What might we do to make life happier for the elderly? Reading skills, interviewing skills, selection of literature, putting on of plays - all can centre around "an old folks home." Letters can be sent to government officials, debates can be held, interviews can be conducted - all centered around the hungry.

Students come to realize that English is not an isolated, non-functional subject meant only for scholars and artists. It is a vital subject closely linked to everyday life. It is not only useful, it is necessary for dealing with those all important others in the student's immediate environment.

It is essential to remember four facts in designing any group projects:

1. Extraverts enjoy working with people.
2. Extraverts are motivated by other people's expectations.
3. Extraverts love to please.
4. Extraverts learn best through verbal interaction.

This last fact, that extraverts learn best through verbal interaction, often surprises the extravert himself. He DISCOVERS as he is talking, just how much he does know!

Extraverted sensing types do much better on oral or on performance tests than they do on written tests, for example. When forced to prove their ability in a traditionally introverted intuitive manner they are working with a handicap.

"Show and tell" is a delightful experience for high school ES students. It helps to personalize the classroom, to let students come to know each other

in less formal ways. Moreover, it often initiates important writing experiences. Graves' research in the writing process reveals talking and drawing to be the favorite prewriting activities of students. (Sowers, 1979). Teaching the ES student means:

7. Insuring sensory PLEASURE.

It is the chief aim of the extraverted sensory type to enjoy the fullness of life. To use this natural motivation in a classroom makes learning easier and makes energy flow as a powerful, positive force.

Food is a clue to much classroom togetherness. As social beings we have discovered the magic of eating together in a variety of settings. The classroom should be one of those settings.

Classmates should eat together, go on picnics, have bake sales, eating contests.

That teacher still wanting to teach Macbeth might consider having students paint scenes from Macbeth, write music that depicts corruption, perform scenes from the play, debate political issues arising out of the play. But it can be taken one step further into the pleasure dome of learning. Students love to display what they have done. The class may invite parents to have a party, with Scottish food served, outlandish costumes worn. Banquo's banquet comes to life. And students, teachers, parents enjoy! At the C.C.T.E. conference at which this paper was presented, Elizabeth music played and sung by fully costumed performers delighted the group as we gorged ourselves on an Elizabethan banquet served in authentic style. Such imagination and pleasure belong, also, in the classroom.

Key words to the pleasure principle are:

People	Sharing
Food	Playing
Senses	Doing

ACT TWO

It's a lovely spring day, the sun is shining, birds are chirping. Dressed as Ophelia, Miss G.I.M. Good reclines on a nest of cushions. She is seated in a row boat. Several other boats surround her small craft. Pieces of chocolate cake and fried chicken emerge from several paper sacks.

In Miss Good's boat a young girl is reading some poetry she has written. Another student plays a flute to accompany the reading.

A discussion is going on several boats over. One student, an admirer of Robert Service is describing a new club she has joined in which "ordinary" people dress us and act out parts of Service's poems. She loves it. Her boating partner can't believe it! Robert Service. He's suggesting Service writes junk. A debate on the meaning of poetry begins.

Miss G.I.M. Good smiles. She makes a mental note to invite a local poet to the classroom to do a reading of his "improvisational" poetry - the dynamic poetry of oral performance, which changes with each audience.

Miss Good has time and energy to think these thoughts, to hear the interests of her students, to integrate ideas.

Guess who's rowing the boat.

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Appendix A

Sources of 16 mm Movie Length Films

1. Canfilm Screen Service Ltd.
   583 Ellice Avenue
   Winnipeg, Manitoba

2. International Film Distributors Ltd.
   20 Bloor Street West
   Toronto, Ontario

3. New Cinema Enterprises Corp. Ltd.
   774 1/2 Younge Street
   Toronto, Ontario

4. Visual Consultants
   72 Carlton Street
   Toronto, Ontario

5. United Artists Corporation Ltd.
   Ste. 501 - 365 Hargrave Street
   Winnipeg, Manitoba

6. New Cinema of Canada Ltd.
   298 Avenue Road
   Toronto, Ontario

7. Janus Film Library (Canada) Ltd.
   224 Davenport Road
   Toronto, Ontario

8. Canadian Film Institute
   1762 Carling
   Ottawa, Ontario

9. Warner Bros. Distributing (Canada) Ltd.
   Cinema Centre
   435 Berry Street
   Winnipeg, Manitoba

10. Universale Films
    Willowdale, Ontario

11. Columbia Pictures of Canada Ltd.
    435 Berry Street
    St. James
    Winnipeg, Manitoba

12. Twentieth-Century Fox Corporations Ltd.
    73 Marion Street
    Norwood, Manitoba

13. Metro-Goldwyn-Mayer
    365 Hargrave Street
    Winnipeg, Manitoba

14. Astral Films Ltd.
    224 Davenport Road
    Toronto, Ontario